WA/Hmm/CM/Sal/4/184 bklet n. 22.1.0.2 233

Mr. Wilke

LOT 44

CATALOGUE

OF

THE REMAINING WORKS

OF

CHARLES SIMS, R.A., R.W.S., R.W.A.

(*Sold by Order of the Executrix*)

cleared JUL 25 1928

ALSO

WATER COLOUR DRAWINGS

THE PROPERTY OF

MR. JUSTICE RICHARD FEETHAM, C.M.G.

Removed from Pentwyn, Penrhos, Raglan, Mon.

AND

Modern Pictures and Drawings

FROM OTHER SOURCES

WHICH

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MESSRS. CHRISTIE, MANSON & WOODS

(L. HANNEN, C.B.E., CAPT. V. C. W. AGNEW,
L. G. HANNEN, AND T. M. McKENNA)

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE
LONDON

On FRIDAY, JULY 20, 1928

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, London, S.W.*1

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale; Messrs. Christie, Manson and Woods not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

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VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid may be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at the Sale, but this shall be without prejudice to any other rights or remedies.

BUYER A. WILKES

AUCTIONEERS CRISTIES

Date JULY 2028

Lot	Amount £	s.	d.	Lot	Amount £	s.	d.
44	22	1	0				

CATALOGUE.

On FRIDAY, JULY 20, 1928,

AT ONE O'CLOCK PRECISELY.

The following are
Sold by Order of the Executrix of the late
CHARLES SIMS, R.A., R.W.S., R.W.A.

AQUATINTS AND ORIGINAL ETCHINGS.

1 A Nude Girl, with fruits—*exhibited at Brighton*; and Wood beyond the World—(*two*) 2
Aquatints

2 Thames Embankment, by Sir Frank Short, R.A., inscribed "To My Friend, Charles Sims, F.S. June, 1914"; and A Swiss Pass, after J. M. W. Turner, R.A., by the Same —(*two*) 2

In Colours.

3 Epilogue
Exhibited at the British Empire Exhibition, 1925

4 Another Impression

WORKS BY CHARLES SIMS, R.A., R.W.S., R.W.A.

DRAWINGS.

5 The Rebel Powers: A study for the Academy Picture
35½ *in.* by 29½ *in.*

6 Love the Hunter
30 *in.* by 20½ *in.*
Exhibited at Berlin, 1914

7 Desolation
17½ *in.* by 23 *in.*

8 Two Boys
22 *in.* by 15½ *in.*
Exhibited at Chicago, 1926

9 Niera and Zeta
22 *in.* by 15½ *in.*
Exhibited at Pittsburg

10 A Sketch for Mystic Subject, No. 18
22 *in.* by 15 *in.*

11 A Sketch for Mystic Subject, No. 19
21½ *in.* by 15 *in.*

12 A Sketch for Mystic Subject, No. 15
14¾ *in.* by 21½ *in.*

13 A Sketch for Mystic Subject, No. 16
21½ *in.* by 14¾ *in.*

14 A Sketch for Mystic Subject, No. 17
21½ *in.* by 14½ *in.*

15 A Sketch for Mystic Subject, No. 22
21 *in.* by 14 *in.*

16 The Bather
20½ *in.* by 15½ *in.*
Exhibited at Pittsburg

17 A Sketch for Mystic Subject, No. 21
20½ *in.* by 13 *in.*

18 A Sketch for Mystic Subject, No. 12
12¾ *in.* by 20½ *in.*

19 A Sketch for "The Basket of Flowers"
Pastel—19¼ *in.* by 12½ *in.*

20 A Sketch for a Portrait
18¼ *in.* by 14 *in.*

21 Dawn: A design for Tapestry
14 *in.* by 17½ *in.*

22 A Sketch for Mystic Subject, No. 20
16 *in.* by 13¼ *in.*

23 A Sketch for Mystic Subject, No. 29
14 *in.* by 19½ *in.*

24 A Study for Mystic Subject, No. 28
15¼ *in.* by 11½ *in.*

25 A Sketch for Mystic Subject, No. 8
Pastel—15¼ *in.* by 11 *in.*

26 A Sketch for Mystic Subject, No. 9
Pastel—15¼ *in.* by 10¾ *in.*

27 A Sketch for Mystic Subject, No. 10
14½ *in.* by 11 *in.*

28 Portrait of a Lady, wearing bead necklace
Pencil—13¾ *in.* by 10¾ *in.*

29 A Sketch for Mystic Subject, No. 11
8½ *in.* by 6½ *in.*

PICTURES.

30 La Cage aux Amours
73 *in.* by 48 *in.*
Exhibited at the Royal Academy, 1914
Exhibited at Bristol, 1915

31 The Meeting of Bacchus and Ariadne
35½ *in.* by 53½ *in.*

32 A Lady, playing with her two children
45½ *in.* by 52½ *in.*

33 The Shower Bath
43 *in.* by 37 *in.*
Exhibited at Pittsburg

34 A Rocky Landscape
19½ *in.* by 42 *in.*

35 The Stork
27½ *in.* by 36 *in.*

36 The Syphon
27½ *in.* by 36 *in.*

37 Mother and Children at the Seaside: A study for "Communion" on the reverse
35½ *in.* by 27½ *in.*

38 The Garden of Sleep
27½ *in.* by 35½ *in.*

39 A Sketch for "Some One Passes"
27½ *in.* by 35½ *in.*

40 Cherubs of Spring
27½ *in.* by 35½ *in.*

41 The Two Crowns, 1896
25½ *in.* by 35½ *in.*

42 War-time: A study for the larger picture
30½ *in.* by 30½ *in.*

43 A Study for "The Seven Sacraments"
32½ *in.* by 27½ *in.*

44 A Sketch for "Marriage": One of the "Seven Sacraments"
33 *in.* by 25 *in.*

45 The Mall, Hammersmith
23½ *in.* by 35½ *in.*
Exhibited at the Royal Academy, 1925

46 Above Cap Martin
22½ *in.* by 34 *in.*
Exhibited at Glasgow, 1921

47 Wedgwood
28½ *in.* by 32 *in.*
Exhibited at the Royal Academy, 1921
Exhibited at Pittsburg
Exhibited at Liverpool, 1921
Exhibited at Dunedin, New Zealand, 1925–26

48 The Astrologer
32 *in.* by 27½ *in.*

49 Above Cap Martin
23½ *in.* by 33½ *in.*

50 Henry VIII. in Barge, and Attendants: A design for the mural decoration
32 *in.* by 21½ *in.*

51 A Sketch for "Sacrifice": A study of lovers on the reverse
29½ *in.* by 30½ *in.*

52 Portraits of Sarah and Diana, daughters of the Right Hon. Winston Churchill
29 *in.* by 24 *in.*
Exhibited at Wembley, 1925

53 The Nightingale
23½ *in.* by 29½ *in.*

54 A Study for "Ecstasy," No. 1
30 *in.* by 21½ *in.*

55 A Sketch for "Rebellious Spirit"
21½ *in.* by 30 *in.*

56 The Fox
21½ *in.* by 30 *in.*

57 A Sketch for "Aspiration," No. 1
29½ *in.* by 21½ *in.*

58 A Sketch for "Aspiration," No. 2
29½ *in.* by 21½ *in.*

59 A Sketch for Mystic Subject, No. 4
29½ *in.* by 21½ *in.*

60 A Sketch for Mystic Subject, No. 6
29½ *in.* by 21 *in.*

61 A Sketch for Mystic Subject, No. 2
21½ *in.* by 29½ *in.*

62 A Sketch for Mystic Subject, No. 3
21½ *in.* by 29½ *in.*

63 A Sketch, "Ecstasy," No. 2
21½ *in.* by 29½ *in.*

64 A Sketch for Mystic Subject, No. 1
21 *in.* by 29½ *in.*

65 A Sketch for "My Pain beneath your Sheltering Hand"
29 *in.* by 21 *in.*

66 A Piping Boy
25½ *in.* by 27½ *in.*

67 A Pond, with swans
On panel—23 *in.* by 28½ *in.*

68 The Island Festival
19 *in.* by 29½ *in.*

69 A Sketch for a Mystic Subject
28½ *in.* by 21½ *in.*

70 A Sketch for "First Prayer," No. 1
27 *in.* by 21½ *in.*

71 A Sketch for a Mystic Subject
27½ *in.* by 21 *in.*

72 A Sketch for "Saint and Sinner"
26½ *in.* by 21½ *in.*

73 A Sketch for "First Prayer," No. 2
27 *in.* by 19½ *in.*

74 A Wood Nymph
26½ *in.* by 19½ *in.*

75 A Sketch for Mystic Subject, No. 5
26½ *in.* by 19½ *in.*

76 Frolic on the Beach
21½ *in.* by 23 *in.*

77 A Sketch of Lady Astor and Lord Balfour, for picture, "Presentation of Lady Astor"
28½ *in.* by 14½ *in.*

78 Cambrai, from Bourlon, 1918
10 *in.* by 29½ *in.*
Exhibited at Bristol, 1920

79 A Boy Paddling: A sketch for the portrait of Master Kenneth Clarke
23½ *in.* by 19½ *in.*

80 A Riverside
19½ *in.* by 23½ *in.*

81 Sunset: Romney Marsh
19½ *in.* by 23½ *in.*
Exhibited at Pittsburg

82 The Lake
16½ *in.* by 24½ *in.*
Exhibited at Glasgow, 1921
Exhibited at Hull, 1927

83 A Sketch for "The Kite"
17 *in.* by 21 *in.*

84 The Bather
25 *in.* by 15½ *in.*

85 A Muse of Spring
17 *in.* by 20½ *in.*
Exhibited at the Grosvenor Gallery

86 A Sketch for Mystic Subject, No. 14
22 *in.* by 15½ *in.*

87 A Sketch for Mystic Subject, No. 13
15½ *in.* by 22 *in.*

88 A Study for "Crucifixion"
19½ *in.* by 19½ *in.*

89 A Sketch for a Portrait Group
$19\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

90 A Sketch for Mystic Subject, No. 23
$19\frac{1}{2}$ *in.* by $15\frac{1}{2}$ *in.*

91 A Sketch for Mystic Subject, No. 7
$15\frac{1}{4}$ *in.* by $12\frac{1}{4}$ *in.*

92 A Dead Bird: A study
$11\frac{1}{2}$ *in.* by $15\frac{3}{4}$ *in.*

93 A Sketch for Picture for St. Thomas's Hospital
$14\frac{1}{4}$ *in.* by 11 *in.*

94 A Pastoral Scene: Women washing clothes
On panel—$10\frac{1}{2}$ *in.* by 15 *in.*

95 A Sketch for "Cage aux Amours"
$14\frac{1}{2}$ *in.* by $10\frac{3}{4}$ *in.*

96 A Sketch for Mystic Subject, No. 25
$10\frac{1}{2}$ *in.* by 14 *in.*

97 Summer-time: A sketch
$9\frac{1}{2}$ *in.* by $14\frac{3}{4}$ *in.*

98 A Sketch for Mystic Subject, No. 27
$12\frac{1}{4}$ *in.* by $10\frac{1}{4}$ *in.*

99 A Sketch for Colour Scheme, No. 1
10 *in.* by $11\frac{1}{4}$ *in.*

100 A Sketch for "The Basket of Flowers"
$15\frac{1}{4}$ *in.* by $8\frac{3}{4}$ *in.*

101 A Rocky Landscape, Roquebrune: A study for the large picture
7 *in.* by 14¼ *in.*

102 A Piping Boy: A study for the large picture
13½ *in.* by 9½ *in.*

103 A Sketch for Mystic Subject, No. 24
12½ *in.* by 9½ *in.*

104 A Sketch for Mystic Subject, No. 26
9 *in.* by 12½ *in.*

105 A Sketch: Portrait of a Lady
11½ *in.* by 9½ *in.*

106 A Sketch for Colour Scheme, No. 2
9 *in.* by 10¾ *in.*

107 A Sketch for the Portrait of the Marchioness of Cholmondeley and Child
10½ *in.* by 7½ *in.*

DRAWING.

MARK FISHER, R.A.

108 The Road to the Church at Magenose
11 *in.* by 15½ *in.*

The following are the Property of
MR. JUSTICE RICHARD FEETHAM, C.M.G.,
and have been removed from Pentwyn, Penrhos, Raglan, Mon.

DRAWINGS.

G. BARRET.

109 A Lake Scene, with Classical buildings and an angler: Sunset
$6\frac{1}{4}$ *in.* by $9\frac{1}{2}$ *in.*

T. S. COOPER, R.A., 1861.

110 Canterbury Meadows, with cow and sheep
$8\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

DAVID COX, 1840.

111 The Mouth of the Thames, with sailing-barge and boats
$7\frac{3}{4}$ *in.* by 12 *in.*

E. DUNCAN.

112 Cattle by a River; and An Overshot Mill, by G. Cattermole—(*two*) 2

BIRKET FOSTER.

113 A Lane Scene, with cottage, figures and sheep
$4\frac{3}{4}$ *in.* by 8 *in.*

C. GRIEVE.

114 Views in Calais; and Abbeville—*a pair* 2
$7\frac{1}{2}$ *in.* by $10\frac{1}{2}$ *in.*

W. HUNT.

115 The Wall of a Lock near Oxford
9 *in.* by 13 *in.*

W. MULLER.

116 On the Thames
6 *in.* by $8\frac{3}{4}$ *in.*

J. NASH.

117 INTERIOR OF CHRISTCHURCH CHOIR, with figures
17 *in.* by 12 *in.*

J. NASH, 1855.

118 INTERIOR OF THE HALL, CHRISTCHURCH
$11\frac{1}{2}$ *in.* by $16\frac{1}{2}$ *in.*

J. W. WHYMPER, 1873.

119 A LAKE SCENE; and A SAND PIT—(*two*) 2

P. DE WINT.

120 A VILLAGE ON THE THAMES, with barges and horses
$9\frac{3}{4}$ *in.* by 30 *in.*

P. DE WINT.

121 A VIEW ON THE THAMES, with church and buildings in the background
$9\frac{1}{4}$ *in.* by $18\frac{1}{4}$ *in.*

THE PROPERTY OF A GENTLEMAN.

DRAWINGS.

BIRKET FOSTER.

122 THE WEALD OF SURREY: A peasant boy leading a donkey with his younger sister on its back supported by an elder girl, and with two dogs, descending a hillside: an extensive view in the background
$13\frac{1}{4}$ *in.* by 28 *in.*

BIRKET FOSTER.

123 EEL-POTS
$10\frac{1}{2}$ *in.* by $14\frac{1}{4}$ *in.*

BIRKET FOSTER.

124 THE PET RABBIT
8 *in.* by 11 *in.*

BIRKET FOSTER.

125 NEAR CROYDON: Sunset
5 *in.* by 8½ *in.*

BIRKET FOSTER.

126 DORDRECHT
Vignette—5 *in.* by 7 *in.*

BIRKET FOSTER.

127 BAMBOROUGH CASTLE
Vignette—5 *in.* by 6¾ *in.*

BIRKET FOSTER.

128 WARKWORTH CASTLE
Vignette—5 *in.* by 6¾ *in.*

BIRKET FOSTER.

129 NEAR CONNEL FERRY
5 *in.* by 6¾ *in.*

BIRKET FOSTER.

130 FOLKESTONE
4 *in.* by 5½ *in.*

BIRKET FOSTER.

131 STRASBOURG
4 *in.* by 5½ *in.*

BIRKET FOSTER.

132 VERONA
4 *in.* by 5½ *in.*

BIRKET FOSTER.

133 ST. MALO
3¾ *in.* by 5½ *in.*

F. WALKER, A.R.A, 1864.

134 THE EXPECTED LETTER
9 *in.* by 12½ *in.*

DIFFERENT PROPERTIES.

DRAWINGS.

In the Folio.

CHARLES RICKETTS, R.A.

135 SORROW: A kneeling figure wearing a cowl
Black and white chalk—9½ *in.* by 7½ *in.*
From the John Quinn Collection

Framed.

A. HERVIER, 1871.

136 HOUSE-FRONTS
7 *in.* by 5 *in.*

CHARLES SHANNON, R.A., 1898.

137 HEAD OF A GIRL
Coloured chalks—10 *in.* by 8 *in.*
Exhibited at Brooklyn

HENRI MATISSE.

138 A FEMALE MODEL, reclining
Charcoal—9¼ *in.* by 12 *in.*

AUGUSTUS E. JOHN, A.R.A.

139 A GROUP OF THREE WOMEN AND TWO CHILDREN
Indian ink wash—19½ *in.* by 10 *in.*
From the John Quinn Collection

S. E. WALLER, 1876.

140 PATIENCE ON A MONUMENT
8¾ *in.* by 7½ *in.*

CLARKSON STANFIELD, R.A.

141 A TOWN ON THE COAST, with boats in a breeze
6¾ *in.* by 11 *in.*

J. S. SARGENT, R.A.

142 THE STREAM
$9\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

T. COLLIER.

143 THE COLNE, ESSEX; and THE COAST ROAD—(*two*) . 2

SUTTON PALMER, 1892.

144 RICHMOND BRIDGE
$11\frac{3}{4}$ *in.* by 18 *in.*

J. W. NORTH, A.R.A.

145 A SURREY VILLAGE
$10\frac{1}{2}$ *in.* by $16\frac{3}{4}$ *in.*

EDWIN ELLIS, 1876.

146 CROSSING LANCASTER SANDS; COUNTRY LANES, with figures, by W. H. D. GROOM—*a pair*; and A COTTAGE ON A HILLSIDE, by EDWIN ELLIS—(*four*) 4

T. M. RICHARDSON, 1849.

147 THE VILLAGE OF GRANGE BORROWDALE, CUMBERLAND
$12\frac{3}{4}$ *in.* by $18\frac{3}{4}$ *in.*

FIELDING.

148 A HIGHLAND LAKE SCENE, with anglers
$8\frac{3}{4}$ *in.* by $12\frac{3}{4}$ *in.*

DAVID COX.

149 CADER IDRIS
$7\frac{1}{2}$ *in.* by $12\frac{1}{2}$ *in.*

DAVID COX.

150 SAND DUNES
10 *in.* by 14 *in.*

E. M. WIMPERIS, 1900.

151 SHEEP AT THE TOP OF THE HILL
$13\frac{1}{4}$ *in.* by $20\frac{1}{4}$ *in.*

J. COZENS, 1778.

152 NEAR SALLENCHE, in the Savoy
14½ *in.* by 21½ *in.*
One of the drawings made for R. Payne Knight, Esq.

P. DE WINT.

153 FISHING IN CUMBERLAND
11½ *in.* by 16½ *in.*

E. M. WIMPERIS, 1886.

154 A RIVER SCENE, with cattle watering
9¾ *in.* by 13½ *in.*

BIRKET FOSTER.

155 COLLECTING THE FLOCK
6 *in.* by 8½ *in.*

DAVID COX.

156 CHILDREN ON A PATH
8½ *in.* by 12 *in.*

DAVID ROBERTS, R.A., 1830.

157 A CASTLE BY A RIVER
10 *in.* by 12½ *in.*

DAVID COX.

158 A STUDY AT WHITCHURCH
7 *in.* by 10 *in.*

BIRKET FOSTER.

159 SHEEP AT A STREAM
5 *in.* by 7 *in.*

J. M. W. TURNER, R.A.

160 OVER THE DRANCE
" . . . if aright I judge from what I felt
over the Drance just where the Abbot fell
Rolled downward in an after-dinner's sleep "
Rogers' "Italy"
9 *in.* by 7½ *in.*
From the Ruskin Collection

W. L. LEITCH.

161 LANDSCAPES, with castles—*a pair* 2
3½ *in.* by 5 *in.*

E. M. WIMPERIS, 1896.

162 A MOORLAND; and A BARN ON A COMMON, by J. VARLEY —(*two*) 2

BIRKET FOSTER.

163 CATTLE IN A STREAM
$7\frac{1}{2}$ *in.* by $4\frac{1}{2}$ *in.*

PICTURES.

H. DAWSON, 1853.

164 NEWSTEAD ABBEY, with cattle and sheep in the foreground
$41\frac{1}{2}$ *in.* by $57\frac{1}{2}$ *in.*

JULES DUPRÉ.

165 A STIFF BREEZE
$18\frac{1}{4}$ *in.* by $14\frac{1}{2}$ *in.*

A. J. MUNNINGS, R.A., 1912.

166 THE FAIR
$17\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

C. F. DAUBIGNY.

167 THE ORCHARD: Sunset
$18\frac{1}{2}$ *in.* by $30\frac{1}{2}$ *in.*

E. BOUDIN, 1889.

168 TROUVILLE
On panel—$12\frac{3}{4}$ *in.* by $17\frac{1}{2}$ *in.*

CHARLES SIMS, R.A.

169 SUNSHINE AND SHADOW
40 *in.* by 63 *in.*

CHARLES SIMS, R.A., 1891.

170 PORTRAIT OF MISS PHILLIPS
$35\frac{1}{2}$ *in.* by 27 *in.*
Sold with a letter from the Artist

ORLANDO GREENWOOD, 1922.

171 WOMEN
$33\frac{1}{2}$ *in.* by 45 *in.*

EDWIN ELLIS.

172 A Freshening Breeze
$17\frac{1}{4}$ *in.* by $32\frac{1}{2}$ *in.*

EDWIN ELLIS.

173 The Pier, West Hartlepool
19 *in.* by $26\frac{1}{2}$ *in.*

G. H. BOUGHTON, R.A.

174 A Harvest Moon
$51\frac{1}{2}$ *in.* by $29\frac{1}{2}$ *in.*

J. C. HOOK, R.A., 1874.

175 The Fishing Haven
$30\frac{1}{2}$ *in.* by $49\frac{1}{2}$ *in.*

FINIS

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